

## NOT THE RIGHT WOMAN.

PATHETIC RESULT OF A WRITER'S  
BIT OF DETECTIVE WORK.

She Had Heard That All Beggars Were Wealthy and She Followed a Woman Who Played an Accordion—Expecting to Find a Princely Home—What She Saw.

She sat all day in the dust and the wind on the street corner grinding dreary tunes out of a dilapidated old accordion that shrieked and groaned and wheezed but was never in the least musical.

"She owns a block of houses," I said to myself, "and has money in the bank. I shall not drop a penny in that old tin cup. It is wrong to encourage mendicancy."

I was only repeating what had been said to me about street impostors. Now that I had a good chance to study one of these characters from the window of a hotel, I became interested. Yes. Without doubt this woman was an impostor. Her rags of raiment were eloquent with that personal poverty which appeals so strongly to the sympathetic. Her head drooped over her recumbent figure. She sat on the curbstone and mechanically ground out her doleful music.

She was there at nightfall when I stepped out of the hotel, but she was preparing to leave.

"Aha, my lady," I said to myself, "here is a chance to follow you and see how much of your doleful plea is true. If you are an impostor I shall soon know it," and I skipped along in the shadow until I had traversed a long distance from my hotel, treading all the alleys and back streets in the city, it seemed to me.

NO DECEPTION ABOUT THIS.

Then she climbed a pair of rickety stairs on the outside of a tumble down house. I still followed her and groped my way in the dark to a miserable room in the rear, where a chorus of little voices saluted her.

"Mamma, oh, mamma, were been good—were been jes as good as were could. Hasn't were, Johnny?" cried a wan faced little girl lying on the poor bed in the corner.

The door was left open and I slipped out of sight behind it, but I could both see and hear, and if I was discovered, why, I was looking for a mythical wash-lady who once lived in those rooms. That was all.

"Dot some pread an putter, mamma?" continued the child's voice, while a feeble wail from the bed added its note of supplication.

The woman had dropped her musical burden on the table and now she emptied her pocket.

"Dere's fifteen cents, n'all in pennies, Johnnie, run and get some hot sausage an a loaf of bread. An I'll boil some hot coffee against yer back."

Johnny could not run. He was a frightful little cripple, but he limped away with the pennies.

Then I came forward and made my bogus errand known, and asked to see the sick child in the bed.

The woman looked at me suspiciously. "Taint dip'thery," she said, "it's consumption, an ye cannot take her to any hospital while I have breath in my body."

"Do you go out with that thing every day and leave these children here alone?" I asked.

A TALK WITH THE CHILDREN.

"I ain't a regular," she whined, "the woman—she were a Bohemian—died and left me that for takin' care of her. I cud play it that well you couldn't tell betwixt and between us, and I give up washin, for this is easier and more lolly-like. I was allus that fond of music."

"So am I, and if you don't mind I will come here sometimes and hear you play, instead of stopping on the street—no, no," as she seized up the instrument, "not tonight," and I slipped out, leaving my humble contribution on the table.

I heard the woman singing to her sick child before I had reached the foot of the stairs. At the corner I met crippled Johnny. He had a brown paper package of food.

"Sassaegs n bread," he said, smacking his lips.

"But what is there for the sick baby?" I asked.

"Golly, yer ought to see her eat sassaeg! She jist snatches 'em."

"Johnny," I asked seriously, "has your mother a block of houses and a lot of money in the bank?"

"What yer givin' us?" asked the boy, staring at me.

"I mean is—your mother poor?"

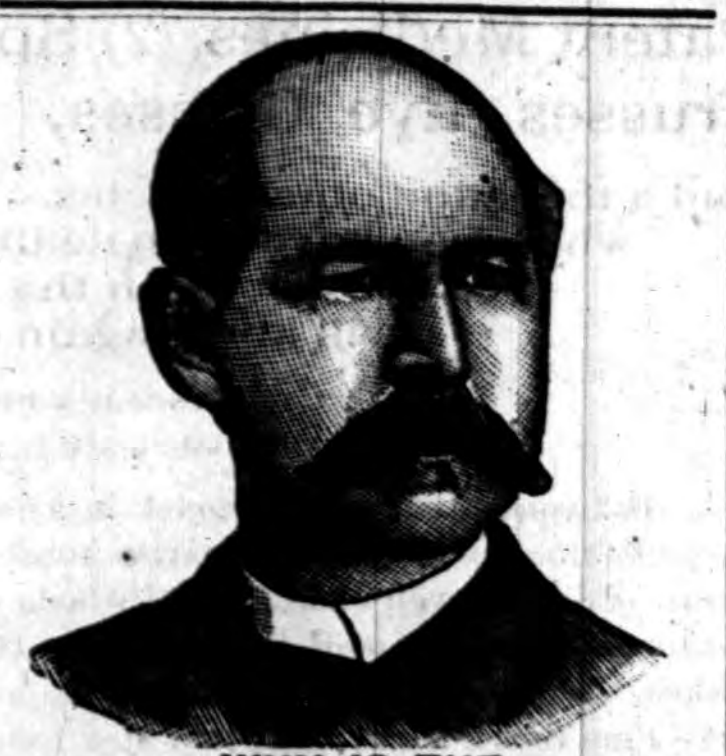
"Ain't she, tho', jist orful sometimes," and he limped away with the food, regarding me with wonder as he walked backward.

I have concluded that there must be some mistake about the princely wealth of this impoverished family, and that it must be the woman with the organette and not the woman with the accordion who owns houses and lands, and I shall make a sneak some day and follow her. Then if she is the nabob in disguise I will let you know.—Mrs. M. L. Rayne in Detroit Free Press.

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An abstract of the Annual Report made January 1, 1892, to the Board of Control of the State of New Jersey, and filed in the Department of the Secretary of State in pursuance of law.

STATEMENT JANUARY 1, 1892.

RESOURCES.

Bonds and mortgages, . . . . \$158,400 00  
Real Estate, . . . . . 3,000 00  
U. S. and other bonds, . . . . 31,944 00  
Interest due and accrued, . . . 4,040 00  
Office furniture, etc., . . . . 500 00  
Cash in bank and office, . . . 19,975 97

LIABILITIES.

Due depositors (including interest), . \$200,367 94  
Surplus, . . . . . 17,531 66

\$217,900 60

Interest is credited to depositors on the first days of January and July in each year for the three and six months then ending. Deposits made on or before the first business day in January, April, July, and October, bear interest from the first day of the month. All interest when credited at once becomes principal and bears interest accordingly.

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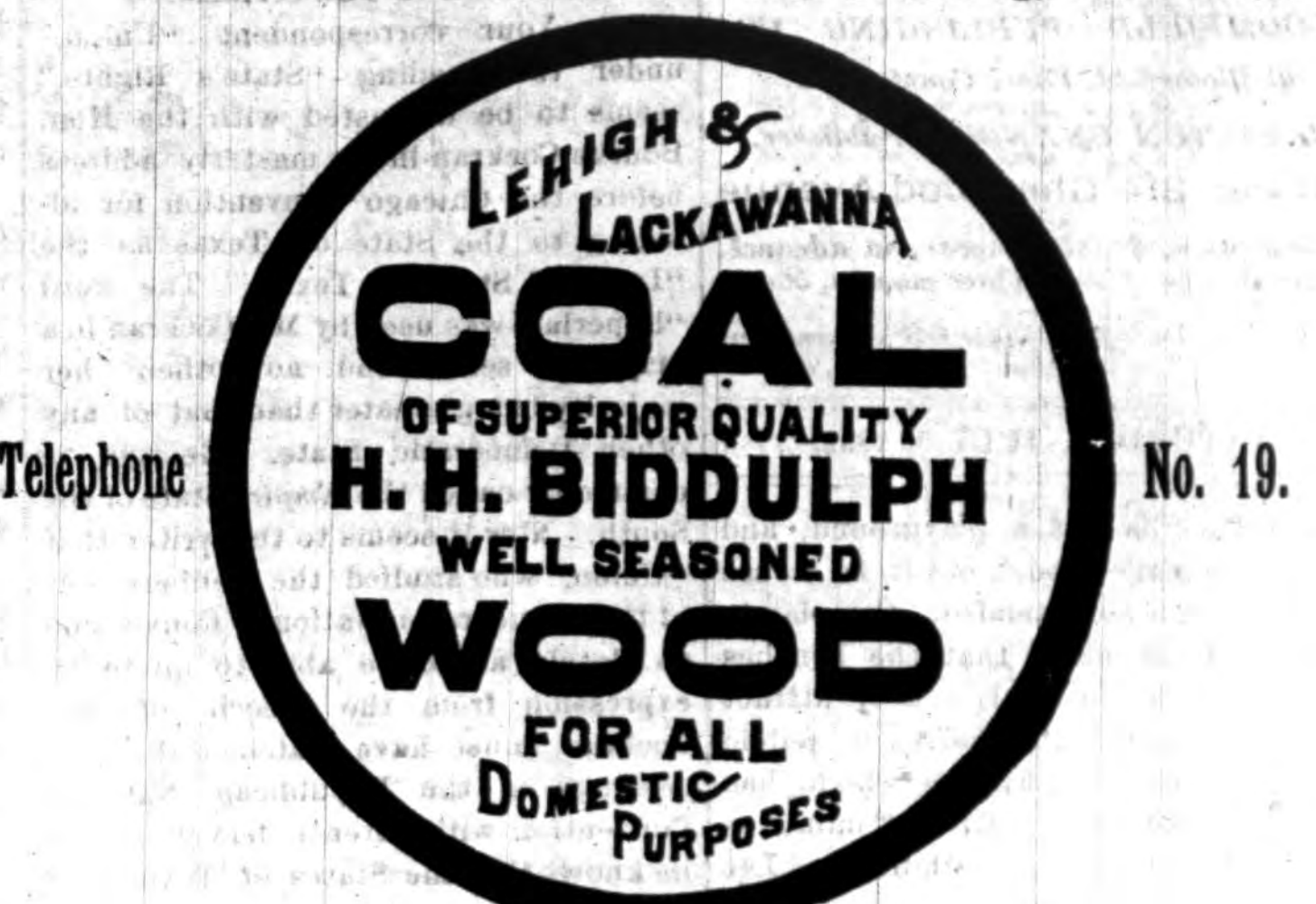
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